8: Merriam& d'Azevedo E-4, 5 (1954-1955) 1957
NT20 Washo NT20

also a measure of the man. One who has been able to "catch" many songs is no doubt "living a good life, and the medicine is backing him."

Instruments and criteria of performance

Musical instruments of the Washo Peyote singers include rattle and drum; the construction and materials used are as important to the musician as the special skills exerted in playing. The most adroit drummer or rattler feels he has done poorly if he is not satisfied with the qualities of his instrument; he is usually most confident if he has made the drum and rattle himself or if they have been made by a Peyotist he admires. Some of the most highly prized rattles are relatively old and have been passed from owner to owner, each of whom knows the history of its ownership.

The four important elements of the rattle are the gourd, stones, tuft, and handle. The gourd should be perfectly pear-shaped and not too large; the older and more used it is, the better, for this toughens and thins the shell which in turn improves the sound. New gourds are often boiled in oil and lined with pine pitch in an effort to speed this desired effect.

Considerable care and ingenuity is exercised in finding materials which will produce the proper sound inside the gourd; the number of "stones" should always be seven. White flint, which is found in the area and which does not break or wear in the gourd, is used by some singers; it is said to give a high-pitched soft rattle. Other musicians use bits of granite, quartz crystal, hollow brass balls from key chains, or small brass nuts (hardware).

The tuft is the "crown" of the rattle and must give a special and pleasing effect while the rattle is being shaken. It is symbolic of the tuft of the Peyote button, and also of sunburst or sunrise, associations which are very important in the appreciation of the general effect of any rattle. Material used is most often hair from a horse tail, but it may also be feathers—the comb of a cock pheasant, or hummingbird wing feathers.

The handle of the rattle is usually intricately carved or beaded, and a fine handle unscrews into two parts so that the rattle can be folded and packed into a small paraphernalia kit. The headwork or carving symbolizes various aspects of Peyote ideology; for example, bands of color from bottom to top indicate evening, midnight, daybreak, and sunlight, thus concurring with the steps in Peyote ritual. The mounting of the gourd on the handle is considered extremely important; it must be mounted in such a way that the gourd touches the handle only where the pointed end of the latter fits tightly through the tufted top of the gourd. To achieve this ideal, a shell or silver fitting is placed at the bottom of the gourd; this retains the stones but at the same time allows a free space between fitting and gourd. If touching does occur, the rattle "sounds flat."

In performance it is the singer who holds the rattle, and each has some special rhythmic devices of his own which partly identify his playing. Methods of performance, or criteria as to the importance of rattling, are not highly verbalized among the Washo; responses range from, "the rattle is used to keep

N 484 177 489 W [135] insisted that bead money was very old among Paiute. Kl: Shell beads obtained from California to use as money even before white man arrived. Wa: - (Smith, notes).

Tobacco and Smoking

N 276 1906. Owens Valley: + (Steward, 319): Field Museum has specimen from Smith Valley. Lovelock Cave: + (Loud, pl. 52). Wa: Stone for pipes obtained in mountains near Topaz.

W [135] 1902. Ki: + (Kelly, 139): Kelly was told by some informants that the elbow pipe was aboriginal, others denied it. She shows an elbow pipe on her plate 32,b.

N [177 178] 1906. The monitor pipe was known to be a recent introduction.

1906a. Lovelock Cave: Loud (pl. 52,a).

W [276 756 887] 1910. Wa: Only "doctors" and a few old men smoked much in old days.

1914. Owens Valley: + (Steward, 319).

1915. Owens Valley: + (Steward, 278).

1916. Owens Valley: + (Steward, 320).

N [782] 1926. Tg: "One old Paiute from Steen Mountain offered smoke to spirits" (DS). He was Tst-sikwŏkwa, or Tsi Ride Jim, a relative to Lee and Old Winnemucca.

N [756 782] 1926a. To, Tg: Shaman did not make offering of smoke to spirits. He did, however, hold the pipe toward the east and the sun would light it.

Tobacco

N 249 824 Paviotso: + (Lowie, 215): called pu'ĭha'ᵂᵉ.

1931a. AE: Skunk fat also rubbed on tobacco.

1933. Ki: + (Kelly, 181): said manzanita, Arctostaphylos nevadensis Gray, was mixed with Nicotiana.

MUSICAL INSTRUMENTS

N 534

Rattles

1944. Owens Valley: + (Steward, 278).

1950. Pa: It was used only by Mono Indians when they came to Walker Lake to dance. Wa: + (Smith, notes).

W [574] 1960. Lovelock Cave: + (Loud, pl. 14, p. 44).

N [172 754] 1960. "The Paviotso rattle was employed only by shamans, and consisted of the two ears of a deer sewn together" (Curtis, 71). Owens Valley: + (Steward, 278).

N [178] 1965. Lovelock Cave: + (Loud, 44).

1970, 1971. Hoofs are first tied in line along a buckskin string; the string is wound about the end of a short stick to form a bunch.

N [281] 1973. Owens Valley: - (Steward, 278): his informants thought "musical rasp" used at Pyramid Lake. K: + (Lowie, 304): notched stick on skin resonator used in antelope dance. Sa: Notched rasp was introduced to Saxa with the Bear dance about 20 years ago. Previous to that time the antelope shaman was only one to use it.

N [178 759]